

THE MUSICAL TIMES

And Singing-Class Circular.

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JULY 1, 1867.

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MUSIC IN THIS NUMBER.

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* Let me from bottom tended to circulation etc., was Barnard, In page

THE MUSICAL TIMES,

2d Singing Class Circular.

JULY 1, 1867.

THE MUSIC OF THE ENGLISH CHURCH.*

By G. A. MACFARREN.

(Continued from p. 71.)

ONE further proposal let me offer as to a possible method for practically enforcing the performance of the Church Part by the members of the Church, the congregation that is, whose ritual duty, distinctly implied, if not authoritatively commanded in the rubric, is to sing this part. It might be, I believe would be, well, for the choir to sing in unison the Plain Song which belongs to the people, while the harmony was played upon the organ. The decision, firmness, and consequent distinctness of this disciplined performance, would, in a very large measure, compensate for the people's general ignorance of their proper part, and general inertness to acquire its knowledge, not to speak of their general inability to procure authentic and uniform copies of the same. Everyone knows the common tendency of untutored singers, of whatever vocal compass, to sing the top part of the harmony, rising to this as inevitably as oil in water rises to the surface, or rather, perhaps, reflecting it, between the nether harmonic strata, as the moon's figure is reproduced beyond the intervening atmosphere upon the ocean mirror. Not because it is the highest, but because it is the most prominent, does the top part of the harmony act thus magnetically upon the vocalisation of the multitude, or of such of them as are susceptible through a natural, but unschooled musical organisation, of its influence. The performance of the People's Part, in whatever pitch, by a unanimous trained choral body, would give to it the same prominence as its assignment to the highest voice in a piece of four-part harmony; nay, I may unreservedly say, that its prominence would in that case, be greater far, from the obvious fact, that in all musical combinations, any quality of tone which separates itself from the character of the sound or sounds by which it is accompanied is always paramount. The appeal to the voices of the congregation through their ears would thus be irresistible, and I may at once repeat and justify my supposition, that here would be a means of enforcing the people's adherence to the ancient Plain Song, since it is positively difficult for a non-musician, with a musical ear, to sing any other than the most conspicuous part, and since the multitude are willing enough to sing when they hear a sufficiently strong body of tone to support them. Where there is a way, in such matters, there is ever a will; each singer then gives confidence to the rest, and all, being assured of the notes they have to utter, are disposed to give them forth with boldness, frankness, heartiness, and clearness, that are incompatible with incertitude.

The proposal is offered with due regard for the custom in most cathedrals of singing the responses to

the preces, versicles, and litany, without accompaniment; and with due consideration of the beautiful musical effect which the unaccompanied voices of even our shamelessly reduced choirs produce. As for the custom, however, it is not universal; and, even in places where it generally prevails, it is not unexceptional. As to the musical effect, there can be no reason why another, equally beautiful, or more so, should not supplant it; especially as there may be other portions of the service in which this effect of unaccompanied vocal harmony, might appropriately be used. I suppose that these particular offices of prayer were designed to exercise rather the hearts than the minds of the people, rather their feelings than their intelligences; and I maintain that such exercise is not passive but active, not the operation of listening but of singing. Here then would be a moral as well as a musical effect; the spirit of the early Reformation days, and of those which went before them, would work again in the impulses of the people, and the grandly majestic sonority of the first church music to the English text, with the admirable acoustical phenomena which it illustrates, would be restored to the Church's service.

The present proposal refers to the purification of those portions of the ancient Plain Song which are generally assumed to have held a permanent place in our service, since Cranmer and his successors first adapted to them the text of the English liturgy. To pursue further the same view, it is desirable that this purified Plain Song should be sung by the people, whose proper part it is; and as a means of giving them certainty, and consequent confidence in its performance, it is desirable that the choir should support them by singing their part. The vastly extended resources of the modern organ, admirably fit this instrument to supply the effect of the extemporaneous descant of pre-Reformation times, and of the written vocal counterpoint that came into use together with the English language, in the Church service. It would, then, not be desirable to accompany the voice with the full power of the instrument, but with such a judicious choice of stops as might more or less characterise the changing sentiment of the words, but never produce a greater body of tone than would represent the proportion of the counterpoint of the choir against the canto fermo of the congregation. When the Plain Song was again rendered familiar, when the people had again acquired the practice of singing it, when they no longer needed the support of a trained choir in unison with them—a state of things that would, I fear, take the lifetime of at least one generation for its accomplishment; it would be well to return to the method of performance, discussed last month, with a firm belief in the excellence, the sublimity of its effect, the accompaniment of the congregation's unisonous singing by the harmony of the choir, without instrumental aid. Meanwhile the organ part might consist either of the harmony of Tallis, with the elimination of Barnard's additions and perversions, or of any of those forms of harmony the use of one of which on ordinary occasions is said to be peculiar to each of our cathedrals. A third alternative presents itself in the largely extended capabilities of modern organists, which would be aptly exercised in improvising, yes, or in studiously elaborating new harmonies to the Plain Song, supplying a new descant, whose construction would be guided by theoretical knowledge, instead of impelled by practical fancy; and this, could the invention of the or-

* Let me explain that in page 69, line 10, and in page 71, line 11, from bottom, of last month's number, the word "published," is intended to signify made public by performance, and by the extensive circulation of written copies. The harmony of Tallis to the Preces, &c., was first printed in the corrupt version of the Rev. John Barnard, 1641.
In page 70, column 2, line 3, for "either," read "however."

ganist be restrained within the imperative limits of appropriate simplicity, might invest the entire performance with an ever varying and ever increasing interest.

Something yet more is to be said as to the expediency, and something as to the highest antiquity of employing instrumental accompaniment in such situations as those in which it is here proposed to apply it. Instrumental accompaniment would prevent the choral voices from following the too frequently changing pitch of the intoning priest; and the maintenance of pitch by the organ and chorus would compel the return, after each response, of the intoning priest from his tonal aberrations; and the expediency of this would be proved as valuably in the practical convenience of the singers as in the musical effect. Then, as to the antiquity of instrumental accompaniment, the Greeks, from whom this portion of our Church music is derived, and the Romans, who followed in their footsteps, accompanied always their chorus upon the tibia, and their principal actors, nay, their orators, and all public recitation, either upon this instrument or upon the lyre. Were other proof wanting of such classical practice, of the importance attached to it, or of its supposed indispensability, the historical fact of Serpander's banishment would sufficiently testify to it; since he was expelled his country for adding three strings to the lyre, and so effeminating the effect of Greek oratory, by giving the means of supporting the voice of the reciter on a higher note than had been customary, and than was esteemed compatible with the manly dignity of the national character. It must surely be inconsistent, as it is doubtless a wanton multiplication of difficulties, to employ in our Church the ancient Greek musical system, and in some cases, I believe the very music of the Greeks, and to discard an essential and most necessary element in its performance.

It is next to examine the Chant, as the vehicle for the recitation of the prose version of the Psalms.

The Anglican Chant I believe to be more peculiarly individual to the English Church, and thus intrinsically more national than any other form of the Church's music. The individuality claimed for the Anglican Chant consists in the variety and changelessness of its rhythmical divisions; variety in the difference of the rhythmical closes of the first and second strains of the Chant; changelessness in the uniformity of all chants in these different closes. The indefinite repetition of the reciting note is, of course, the chief element of chanting. It is this which constitutes the availability of chanting for unmetered sentences of indefinite length, and this is common to the Anglican, the Gregorian, and, let us infer, the Grecian forms of Chant. The Gregorian Chant, so far as I can learn, has no rule of construction to determine the number or measure of its introductory and closing notes in either of its strains, and thus essentially differs from the Anglican Chant.

I will leave to classical students and to philologists to demonstrate, what seems to be easily susceptible of proof,—the greater fitness to Latin verse and to English prose respectively, of the Gregorian and the Anglican forms of Chant. I affirm that they are essentially distinct, and have something to say in support of the special fitness of the latter form for English Church use. In music, two things present themselves to our comprehension—time and tune, rhythm and pitch. A musical phrase

is more than half made clear to the understanding, more than half imprinted upon the memory, when either its rhythmical or its tonal arrangement, especially the former, is comprehended. The changelessness of the rhythmical arrangement of our Chant is then a security for the prompt understanding of every specimen that may be offered to a singer or a hearer, who, knowing before hand the number and the relative length of its notes, all the more readily perceives their ascent, or descent, or repetition. Such prompt understanding of the melody itself induces the easy application of its notes to their appropriate syllables. The variety of the rhythmical arrangement gives interest and consequent impressiveness to this most concise form of composition, distinguishes the imperfect from the perfect cadence of the first and second strains, and gives elasticity and vigour to the character of the whole.

Be it admitted that the principle and the practice of Greek and Roman recitation has been handed down through Gregorianism to the use of the English Church; the Anglican Chant is nevertheless a thing quite peculiar in its form, and limitedly national in its use. I am well aware that the most popular of all Chants, that in F, ascribed to Tallis, is said to be an appropriation of the first Gregorian tone. I am aware too—and this is not universally known—that many of the earliest English Chants, possibly all which date before the Commonwealth, are more or less similar adaptations of fragments of Gregorian melody. Let it be noticed, however, how our English composers treated the Gregorian tones in appropriating them to national use. In the instance named above, several notes are omitted at the beginning, the first note is repeated, other omissions subsequently occur, and the close is modified by a like process. The following sentence,

"Her beauty hangs upon the cheek of night,
Like a rich jewel in an Ethiop's ear;"

might in like manner thus be condensed,

"Her beauty's like an Ethiop's ear;"

and declared to be the expression of Romeo's wondering rapture at his first sight of Juliet. There are truly more notes excised from the first tone than are preserved in Tallis's Chant, and those which are kept have their melodic effect so modified by their rhythmical definition and by their altered context, that the eye of the antiquary, rather than the ear of the general auditor, is necessary for their identification with the notes of the original. Moreover, Gregorianists protest that Tallis has perverted the character of this notable melody of three sounds by neglecting to place it upon its "proper seat"—by harmonizing it, namely, according to the Lydian instead of the Dorian mode, its propriety to which latter being established by the omitted notes. It could scarcely be possible that any melody which moved no other interval than a second, and which comprised but three notes in its whole extent, should not correspond in sounds with some other, nay, many another melody; and when the main interest of the former consists in a rhythmical arrangement of its sounds which the latter does not possess, the argument must indeed be futile which would illustrate the merits of the one by the example of the other. Equally beside the purpose were it, to adduce the other rhythmical Gregorian fragments, to which reference has been made, as showing the fitness of this form of melody for English Church use; and many of them still more disclaim attention, since, according to

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primitive practice, they present the melodious relic in the tenor part of the harmony, where it can never be distinguished in performance, and where it has frequently been mutilated or expunged by modern editorial privilege—the privilege of contorting a man's composition into the expression of the editor's ideas instead of his own. But most of the vestiges of Gregorian melody preserved in some of our Chants are but as the motto of a book, the text of a sermon, to the entire composition—so modified are they, so completely reorganized in their appropriated form; and, whatever may have been the design of the composers in adopting these ancient fragments as musical theses, it can no better be said of these musicians that they perpetuated the use of the Gregorian Chant in the English Church, than it can be said of those mediæval Romans who quarrelled the Coliseum for materials for their palaces, that they re-built the Flavian Amphitheatre.

One of the earliest acts of the English Reformation was to reject the Latin in favour of the native language of the people for the celebration of Church Service. Then followed the adaptation of the new text to the universally familiar music. Immediately afterwards, this music was invested with harmony, in accordance with the deep rooted natural predilection of the English nation, not then stifled by the foreign favouritism of foreign nurtured or foreign born sovereigns. Next in order, we had original compositions, of which it will hereafter be time to treat, of the longer and more continuous pieces of the service, discarding totally the ancient melodies. Together with these, was instituted a form of chant expressly suited to the vocal inflections in reciting English, and happily fitted to the prosody of our language. In deference, as it should seem, to time honoured reverence, Tallis selected the notes of his chants from Gregorian melodies, as one might fancifully select the words of an aphorism from some well-known poem; but he so re-arranged these old notes, as to give them a new significance, and he selected only so many as fulfilled the rhythmical form which he seems to have instituted. Composers, editors, and publishers, more or less varied the notation of the chant, the present prevailing order of which was not established until the printing of Boyce's Cathedral Music, in 1760. It was common, for example, in the time preceding this publication, to write the chant in minims and crotchets, instead of in semibreves and minims, and to divide it into four bars, instead of into seven, terminating the first strain with the first note of the second bar, but not defining this termination by a double bar. Still, however variously noted, there can be no doubt that the chant was sung as we now sing and now hear it; and that the only exception from the universal use of the rhythmical form of chant, of which the one by Tallis, already noticed, is the earliest specimen, was the preservation in the time of Charles II., of the unharmonised Gregorian melody for the "Venite," which Marbeck set to this and all the daily psalms in the Morning and Evening Service. At what period the exceptional use of this one melody ceased, I cannot trace; I will not urge the general disrelish for such shapeless music which is shown by the cessation of its use; but I claim that having gone for generations out of use, to revive it would now be an innovation.

Disregarding the pagan origin of Gregorian music, disregarding its thoroughly popish associations, many persons claim for it toleration in the Church, and regulated; and it will be assuredly conceded that if

consideration in criticism, on the ground that its effect is beautiful. While I cannot concur in the taste of such persons, I cannot combat their wish upon such ground to indulge it. It may be fair, however, to explore in what the beautiful effect consists which would justify the revival for standard use, of a system which is obsolete, and has been superseded. It cannot be in the vexatious vagueness of key, which, with all definiteness of tonality, takes away all satisfactoriness from a musical phrase, that this beautiful effect is found. It cannot be in the irregularity of rhythm, which deprives music of its chief stronghold upon the attention of the schooled and the unschooled, that this beautiful effect is felt. It cannot be in the insusceptibility of agreeable harmony, which robs music of its most powerful charm for the English ear that this beautiful effect is assumed. Let me pause to explain this last supposition. Certain exceptional fragments of the music in question have been admirably harmonised, whether by casting them down from their "proper seats," or otherwise as has been acknowledged throughout these records; but, to quote the greatest harmonist that has enriched our art with the products of his mighty genius, Bach's harmony of some chorales, which are in Gregorian modes, must prove to anyone, not a blind idolator of his writing, or of the themes he elaborated, that harmony to these said melodies militates against every principle of beauty.

The beautiful effect of Gregorian music as now presented in some of our Churches, I believe to consist totally in its being sung in unison by all the congregation. I have proposed to exhume from the tenor part of the score, or from whencesoever they may lie buried, the Gregorian phrases proper to the service of the English Church, since permanent in their use, and to restore them to their grand, severe, unisonous magnificence. I have now to suggest that if this same imperious majesty of multitudinous unison be given to melodies which have integral beauty, and which—being formed upon natural scales—are susceptible of natural and therefore beautiful harmony. Such innate twofold beauty will produce a beautiful effect measurelessly surpassing the utmost that can be yielded by the vague incongruities of an age as ignorant of the natural principles of music, as it was master of those of the other arts, the age of Pythagoras and Phidias.

(To be continued.)

THAT persons should disagree upon matters of taste is scarcely to be wondered at, but that opinions should differ upon what are pronounced demonstrable facts, seems an anomaly almost too strange to be recorded as an existing truth. That such is the case amongst those who study the science of music, must, however, be freely admitted; and if it were not that the laws which regulate sound have been almost entirely perceived and acted upon, by those whose mission it was rather to create than to investigate, we should certainly have had Beethoven suspending the composition of his immortal works, until he had satisfactorily determined the roots of all the chords he was desirous of using, and, perhaps, dying before he had accomplished his task. All respect, however, is due to those who step aside from the practical application of a science for the purpose of conscientiously inquiring into the natural laws by which it is

we have no definite system of Harmony, thoroughly acknowledged and taught in all countries, it is not for the want of guides and instructors on the subject. From our earliest youth we have been called upon to read the books of professors who had settled the matter beyond all reasonable doubt. The pulsations of strings were reckoned, and duly recorded; and it was proved, by a clear mathematical demonstration, that A was right; but unfortunately, B (who was quite as good a mathematician), showed with an equal amount of accuracy, that A was wrong. Then C stepped forward with his calculations (all, be it understood, based upon provable facts), which completely upset all that the others had done; and so the whole alphabet became engaged in a never-ending dispute; the lookers-on, meanwhile, being astonished that a question could possibly arise upon a system which, it was asserted, was founded upon demonstrable natural laws. The various theories of Harmony which have from time to time been published, are as we have said, so contradictory, that no student could discover upon which author he was to rely for the truth; and the method he was taught, therefore, depended entirely upon the professor under whom he studied, each master sternly upholding his own system, and as sternly denouncing all others. It is certainly a pity that such an evil as this cannot be remedied, not only for the sake of the art, but for the sake of the artists; for assuredly the rancour with which the matter is too often discussed, and the personalities which are bandied from professor to professor, in the pages of certain musical periodicals, can add but little to the dignity of the subject.

The book which has called forth these remarks: "Six Lectures on Harmony, delivered at the Royal Institution of Great Britain, before Easter, 1867, by G. A. Macfarren," and published by Messrs. Longmans, is one which we should wish to see in the hands of everyone interested in the science of which it so ably treats; we say this, not as subscribing to every word there set down, but because it is the work of an earnest student—for every artist is, or should be, a student, to the end of his life—and because the doctrine there inculcated is thoroughly and logically worked out. This system, which Mr. Macfarren has lately so zealously advocated, was first promulgated by Dr. Alfred Day, in a work which although perhaps now but little known, has produced its effect by raising up so able a champion in the cause, as the author of the book now before us. In the "Six Lectures," there is a logical sequence which must have placed the audience at the Royal Institution in possession of all the principal facts of the system; and although many might dispute the premises upon which it is founded, few we think, would doubt the deductions from them. We all know, however, how dangerous it is to base a system of Harmony upon the laws popularly supposed to be those of harmonical proportion; for although conventionally we talk about the harmonics generated from a string or a pipe, we are perfectly aware that few of the sounds usually written down and accepted for the sake of convenience, are accurately those given forth. In a recent lecture given by Mr. Macfarren at the College of Organists, he mentioned the observations of Spohr, that the shepherds' horn in Switzerland never gave the 4th, as his ear told him that it should be; invariably it was too sharp; and if we persistently call it a 4th, therefore, it must simply be because we cannot conscientiously call it a flat fifth. But the most

important point relating to this system is that which decides that in the modern free, or chromatic style, the key-note, the supertonic, and the dominant (admitting, for the sake of argument), that they generate all the harmonics mentioned, are the foundation of all the discords that ever have been or even can be used by composers. We were anxious to discover whether this was pure dogmatic teaching, or whether it had too solid a foundation to admit of a doubt as to its truth; for if all the notes generate certain other notes, we could scarcely see why the three roots we have mentioned should be chosen. Mr. Macfarren explains this portion of the subject thus:—"It is of course necessary for practical musical purposes, not only to make a selection of notes from the endless harmonic series, but to confine the use of harmonics to those belonging to certain exceptional generators, or roots, in every key; otherwise every note of every chord might be supposed to furnish its harmonic series, and each of these its harmonies in turn, all sounds would comprise all other sounds, tonality would be at an end, and Babel would reign supreme." Such a selection of roots is of course practically necessary for the foundation of a system, but is not a great portion of what follows rather forcing the facts to accord with the theory, than deducing the theory from the facts? Let us take, for example, the following instance. In the desire to reduce every note which many theorists have hitherto regarded as a mere appoggiatura, or chromatic passing note, upon a defined root, Mr. Macfarren is continually compelled to alter the notation of passages written by composers, who, by noting the same chord in two different ways, have sufficiently shown, that as they did not consider the disputed sound a constituent portion of the harmony, the manner in which it was written was comparatively unimportant.

The constant desire to introduce a theory of Harmony which shall have the laws of harmonics for a basis, must, we think, lead to inevitable difficulty; since, as we have endeavoured to show, strings and pipes will not generate the exact sounds upon which we can rear a method which no theorist can controvert. That we shall eventually settle down into a system which (although not demonstrably accurate in the minutest particular), shall be sufficiently clear to guide us in the practical application of chords, seems extremely probable, when we consider how easily we have accepted the tuning of our keyed instruments, by "equal temperament," at the same time knowing that there is not a single correct note in the scale. The fact is, that as it has been proved by repeated experiments, that we cannot arrive at the truth, we get as near it as we can. Even those who agree with Mr. Macfarren, that the chromatic scale should be written in the same way ascending as descending, would be baffled by the notation; for assuredly a chromatic ascending passage, in the key of A flat, could scarcely be written A flat, B double flat, B flat, C flat, &c., and we can hardly believe that it is good to write one way and think another. Again, if nothing can be the root of a chord that does not generate the notes of that harmony, how can the bass note be the root of a minor common chord? and yet this is taught to all students, and, for aught we know, it is not contradicted by Mr. Macfarren.

Sir John Herschel, in his treatise on Sound maintains "the insufficiency of any attempt to establish the whole theory of harmony and music on the aliquot subdivision of a musical string." It is not to be

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wondered at, however, that theorists should still endeavour to search for the origin of chords from so natural a source; and amongst the most enlightened treatises on this view of the subject, we are inclined to place Mr. Macfarren's "Six Lectures." Like everything proceeding from the pen of its author, the book is, as we have before remarked, logical and earnest throughout; and, apart from his theory of Harmony, the reader will find much valuable information on the history of the development of the art. Mr. Macfarren is so zealous a searcher after truth that he will at once, we hope, credit us with a kindred desire; and although we do not rank ourselves amongst his disciples, we can at least shake hands and travel as friends on the same road.

HER MAJESTY'S THEATRE.

A REAL SUCCESS has been achieved at this establishment during the past month. Madile. Christine Nilsson, whose coming has been heralded by such brilliant anticipation, has fully established herself in public favour by a truthful representation of the unfortunate Flotilla, in *La Traviata*; and has even succeeded in making this character less revolting than usual. Young, pleasing, and with a pure soprano voice, of remarkably sympathetic quality, she is in every respect fitted for those parts which Jenny Lind invested with such interest as for a time to set aside the rage for a "tragedy queen," and to make operatic audiences mightily share the troubled joys and sorrows of the pure and confiding peasant girl. That *Violetta* is not of this class may be at once conceded; but Madile. Nilsson has also appeared as *Margherita*, in Gounod's *Faust*, and, although perhaps scarcely satisfying those amongst the audience who have been accustomed to more real physical power (especially in the impulsive "Jewel song"), there is a truthfulness in her conception of the character, and a charm in the very absence of the desire to astonish by mere vocal display quite refreshing to those who are somewhat tired of the airs and graces of the conventional *prima donna*. Thus much we can certainly affirm from the effect created in the characters Madile. Nilsson has already performed; but we confidently anticipate that she will be even more successful in those which we hope to see her in during the season. Meanwhile we are pleased to record a "sensation" of the right kind in the annals of operatic history; and look forward with the utmost interest to the future of this gifted young artist.

Verdi's Opera, *La Forza del Destino*, performed for the first time in this country on the 22nd ult., is likely, we think, to prove attractive, if not from the intrinsic merit of the music alone, at least when it is aided by such excellent singing as was bestowed upon it on its first representation. It is useless to erect an ideal standard of art, and criticise modern operas by such a test. The public has accepted Verdi, and we, who are not of the public and have not accepted him, must be content to compare him with himself, and chronicle his successes with a mental reservation which shall exonerate our conscience from the artistic crime of having given utterance to what we do not feel. It is idle to talk of a composer being crippled from the nature of his *libretto*. Verdi deliberately chooses revolting subjects, because it is only these that his unreal effects can fitly wedded to; and when the intoxication of his admirers shall have passed away, the pure style which it has superseded will once more assert its sway with redoubled power from the violence of the contrast. As a spontaneous work we infinitely prefer *La Forza del Destino* to *Don Carlos*. The writing is less forced, the melodies, although neither very new nor very striking, seem exactly such as the situations produced without effort in the mind of the composer; and the orchestration has less of that constant straining after glaring effects so observable in most of Verdi's works. It would be impossible, and indeed we have no desire, to follow in detail the musical illustrations of a story such as we usually find in the penny "sensation" romances which pass for literature with romantic housemaids; but two or three pieces deserve special notice as being far above the average of the rest of the work. These are a Prayer in the second act, admirably woven in with the passionate and brilliant soprano passages of the disguised Leonora, a Romance for *Don Alvaro* ("O tu che"), the Rataplan (solo and chorus), and the duet between *Don Alvaro* and *Don Carlo*, leading to the duel (unquestionably the best piece of dramatic writing in the opera). There is also much effective music scattered throughout the several situations to which the story gives rise; but in all cases where a real character is intended to be given—as in the case of the mother of the gray, *Preciosa*, and the *Aria buffa* for *Pro Metitone*—the result is failing. No voice can be too great for the execution of the opera. Madile. Titian made the utmost of a small and thankless part, singing every phrase with an intensity worthy of a better cause; Signor Mongini gave the whole of his violent and impassioned music with an energy only to be safely attempted by one possessing so fine and reliable a voice; and Mr. Sailey was, as he always is, thoroughly perfect and satisfactory in every bar. Madame Trebelli-Hettner (the gipsy), and Signor Gassier and Herr Rokitansky were also highly efficient. The opera was excellently placed upon the stage, and the applause was loud and frequent.

ROYAL ITALIAN OPERA.

For the permanent success of an opera with the English public it is perhaps an advantage that it should be produced in Paris first. Not only are we thus enabled, through the kindness of "our own correspondent," to be thoroughly *au fait* in all the points especially designed by the composer to arouse the audience into enthusiasm, but we are not bored by too many of those lugubrious scenes which, however they may be written in the interest of "high art," are found, on trial, to set as too powerful an opiate to be retained. The "pruning" process is a glorious invention for the doctoring of the works of those composers who are apt to outgrow their strength; and although it may be said that an opera from which an hour-and-a-half may be cut out and never missed, can scarcely be of a very elevated order of merit, there can be no question that, as opera-houses must be supplied with fresh materials, the last new opera, like the last new fashion, is certain to be in vogue for at least a season, whatever cynical critics may have to say on the subject. Verdi's opera, *Don Carlos*, produced in England for the first time on the 4th ult., is neither better nor worse than the later productions of this composer. That it is infinitely superior to his early work, *I Lombardi*, is indisputable; but we doubt whether *Il Trovatore*, *La Traviata*, or even *Rigoletto* will be eclipsed by *Don Carlos*. The story of the opera is not pleasing; but Signor Verdi must have strong excitement; and in this production we have not only a most complicated family love affair—in which neither male nor female characters are remarkable either for purity of thought or intention—but political and religious events are firmly woven in with the plot, so that the usual grand operatic "effects," to which the public are now so thoroughly accustomed, are plentifully scattered throughout, and the second act terminates with a great *tableau*, in which citizens, troops, and monks are grouped together, according to the approved modern style (the fashion of which was almost set by Meyerbeer), illuminated by the electric light, and sensational brought to a culminating point by an *auto-da-fé*, in which a few heretics are supposed to be roasting whilst the curtain falls. In the composition of this opera, Signor Verdi has thought more earnestly, and worked more zealously than in any of his former works; but that he has been as successful as he desired is open to doubt; for although when a great genius throws his whole energy and power into a composition, the result may be safely calculated, with a composer like Verdi, who has gained his fame by a few *cantabile* and catching melodies, interspersed with spasmodic vocal effects and coarse instrumentation, it often happens that his best and most lasting works are precisely those in which he has been least ambitious. The whole of the first act of the opera, as it stood in its original state, is now cut out, so that the curtain rises upon what was the second act, after a brief and exceedingly weak prelude; for, as usual in modern Italian operas, there is no overture. In this act the principal pieces are a dramatic duet between *Rodrigo* and *Don Carlos*, in which the former urges his friend to assist the Flemings in resisting the oppression of the Spanish tyrant (chiefly remarkable for the exquisite singing of Signor Graziani), a "Chanson du voile," said to be a "Saracenic" ballad, and sung by Madile. Fricci (so excessively crude, with its pertinacious G natural as a bass, in the key of A major, as to offend all sensitive ears, however the Moors might like it); a love-duet between *Don Carlos* and the Queen, admirably given by Signor Naudin and Madile. Pauline Lucca (the climax of which is one of the best things in the opera); an exceedingly melodious Romance for the Queen, in F minor (deliciously accompanied by wind instruments), with a second movement in B flat major; and a duet between the King and *Rodrigo*, in which Philip is compelled to listen to the ultra-liberal notions of *Rodrigo*, a composition full of effective declamatory passages, and winding up with one of those displays of what may be called the "muscular" school of writing, for which Verdi is so remarkable. The second act contains a very excellent Trio, in which *Don Carlos* makes love to the Princess *Ehilda*, in mistake for the Queen, and *Rodrigo*, after the discovery of the error, endeavours to act as peacemaker. This is one of the most effective pieces of writing in the whole work; and is evidently based on models which it has been the ambition of the composer to imitate wherever the construction of the opera will allow him to do so. The finale of this act we have already alluded to. It is undoubtedly clever, but noisy and over instrumented to a painful degree. The unisonous passage for the six Deputies has a good effect; but the choral power is one of too purely physical a nature to produce anything but a sensation of relief in the listeners when the curtain descends and leaves the eye and ear once more in repose. The fourth act brought Signor Bagaglio as the Grand Inquisitor, before us for the first time at this establishment. A duet with the King gave him an excellent opportunity of displaying a remarkably fine bass voice, which we hope to hear on a future occasion in a part of more pretension. This somewhat long composition is effectively accompanied by the grave instruments, both wind and stringed, the trombones, especially, being very felicitously employed. This act also contains an admirable quartette, and an impassioned solo, declaimed with so much energy by Madile. Fricci, to be most enthusiastically recommended. From this point the composer seems to have felt the effect of an over-taxed power; and the music gradually falls off in interest and merit. The scene of the Queen in the last act is simply commonplace; the final duet with *Don Carlos*, although containing some beautiful and melodious phrases, is by no means equal to the music of the early portion of the opera; and the fall of the curtain, therefore, produced but little actual demonstration of approval. With the audience, however, the work was thoroughly successful: the singers, as we have said (including M. Petit, as the King), exerted themselves to the utmost; and

although (little as we sympathize with the school of which Verdi may be said to stand at the head) we should ourselves prefer the spontaneous style of writing by which the composer first gained a widely spread popularity, his new opera is at least entitled to respect, as the earnest attempt of a composer to escape from a style which his better nature must have whispered to him was inartistic and unreal.

THE CHARITY CHILDREN AT ST. PAUL'S.

The annual meeting of the charity children at St. Paul's—always an interesting event, not only to those who love to hear the fresh voices of the youthful vocalists joined in praise to their Maker, but to others who look upon the vast assemblage as an interesting and gladdening sight—took place on the 6th ult., with even more than ordinary success. Between four and five thousand children assembled on this occasion—and it reflects much credit upon those whose duty it was to seat so large a number, that they were all conducted to their places with the utmost order and regularity. The service, in addition to the organ accompaniment, was aided in certain passages by four trumpets, played by Messrs. T. Harper, Irwin, Jones, and Ward, and by the drums, at which Mr. Pheasant presided. It is unnecessary to dwell upon the thrilling effect produced by the *Old Hundredth*, the *Hallelujah*, and, in fact, all the music in which the children joined—including the Apostle's Creed and the Lord's Prayer, in which the young choristers are now allowed to take part—but it should be recorded, to the credit of the Vicar-Choral, H. Buckland, and Mr. George Cooper, the deputy organist of St. Paul's, who have worked so zealously at the rehearsals, that the children proved themselves not only more worthy than ever of the trust reposed in them, but made the listeners long that they had been permitted to take even a larger share in the service. Knowing how difficult it is to introduce innovations at an old-world celebration like this, we cannot help expressing unfeigned delight that Mr. Goss, to whom all real musicians look for the best church music of the day, should have been allowed to replace Dr. Boyce, whose *Te Deum* and *Jubilate* appeared likely to become as permanent fixtures here as the ball and cross of St. Paul's themselves. We have already spoken of the merits of Mr. Goss's *Te Deum* and *Jubilate*, and have only to add that on the present occasion they were sung with the most commendable precision, Mr. Buckland conducting and Mr. George Cooper presiding at the organ with a care and earnestness befitting their high reputation. The *pieces* and *responses* were by Tallis, and Mendelssohn's chorale from *St. Paul*, "Sleepers, wake, a voice is calling," was sung before the sermon, which was eloquently preached by the Bishop of Carlisle. The Rev. J. V. Povah (minor canon) intoned the *prayers*; and the lessons were read by the Rev. W. Calvert (minor canon).

Miss Agnes Zimmermann gave an evening concert at the Hanover Square Rooms, on the 6th ult., which was numerously attended. The programme contained two classical works, which amply tested not only the executive but the mental qualities of the concert-giver—Beethoven's *Kreutzer* Sonata, for pianoforte and violin, and Mendelssohn's Trio in D minor, for pianoforte, violin, and violoncello—in both of which, however, she proved that she was fully equal to the occasion. Miss Zimmermann's innate musical faculties are of the highest order; and having been trained in that solid and intellectual school of pianoforte playing which alone can form a perfect artist, she is enabled to approach all styles of music with equal readiness. Of this power she gave abundant evidence by the performance of the two works already mentioned, a Canon, Sarabande and Gigue of her own composition (written with the true flavour of the old school), a Nocturne by Chopin, and a light and graceful study of Henselt's (*Sie Oiseaux, Jetez*), the last of which she threw off with so much animation as to elicit an enthusiastic encore. In Beethoven's Sonata and Mendelssohn's Trio she was ably assisted by Herr Leopold Auer (violin), and Herr Daubert (violoncello). Miss Edith Wynne was the solo vocalist; and was exceedingly successful in a song "Give," by A. S. Sullivan, and another called "The Exile," the composition of the concert-giver. An important feature of the concert was the part-singing of Mr. Joseph Barnby's choir, consisting of about two hundred voices. Several of Miss Zimmermann's part-songs were given, the best of which we consider to be the "Fairy's Song" (encored), of which we made favourable mention on the occasion of the first appearance of Mr. Barnby's choir at St. James's Hall. Mr. Henry Smart's characteristic composition, "The Curfew," was most enthusiastically encored, a compliment which was also paid to Miss Zimmermann's part-song, "Good morrow." The concert was in every respect highly successful.

A CONCERT was given on the 28th May by the Euphonie Choir, at the Bethnal Green-road Chapel School-room, in aid of the Twy Folly Sunday Schools Building Fund. The first part was devoted to the performance of Mozart's *Twelfth Mass*, which was exceedingly well rendered by the choir and its highly efficient band. In the second part a miscellaneous selection of choral and solo music was well given; and the concert afforded the utmost satisfaction to a numerous audience. Mr. G. Wells (to whose admirable training the choir is indebted for its rapid improvement) conducted, and Mr. Peacock led the hand.

MADAME Berger Lascelles and Mr. Francesco Berger gave their Annual Morning Concert at the Hanover-square Rooms, on the 14th ult. The programme contained several very

excellent specimens both of the classical and popular school, amongst the former of which we must mention Mendelssohn's Trio in D minor, which was well played by Mr. Francesco Berger, Herr Louis Ries, and Herr Lidel. The pianoforte solos introduced by Mr. Berger were much and deservedly applauded; and Madame Berger Lascelles was also highly successful in all her songs. The concert-givers were assisted by many eminent artists, both in the vocal and instrumental department.

The Pianoforte Recitals given by Mr. Alexander Cooner during the past month at the Beethoven Rooms, Harley-street, have been almost exclusively devoted to classical music; and have been well attended by a highly appreciative audience. The blending of the old and modern styles of pianoforte writing has been well kept in view in the selection of compositions at each concert; and Mr. Cooper's performance has fully proved him to be capable of interpreting the works of distinctly opposite schools. Each Recital has been agreeably diversified by a selection of vocal music.

A CONCERT was given by the Tonic Choral Union at St. James's Hall on the 4th ult., the programme comprising a very excellent selection of music, the first part chiefly taken from the Oratorios of Handel and Mendelssohn, and the second part consisting of Part-songs, Glees, &c., by various composers. There were also several solos during the evening. The concert was highly successful.

THE Victoria Park Sacred Choral Association, whose objects, amongst others, is to furnish and maintain a Choir for the chapel of the City of London Hospital for diseases of the Chest, assisted on Sunday, the 2nd ult., in the Choral Services, being the Seventh Anniversary of the opening of the Chapel. The anthems selected on the occasion were "Blessed is he that considereth the poor and needy," and "I will lift up mine eyes." The handsome sum of £66 was realised by the collections, which it is understood, exceeds all the previous anniversaries put together. It is gratifying to find that within less than a year this comparatively unknown place of worship has become so changed as to be thronged with attendants on its services, greatly increased in the number of its communicants, and considered worthy of the expenditure of a considerable sum upon it for their better convenience. Whether the inference that music has had some influence in the matter be a correct one, or otherwise, the gratifying nature of the results alluded to cannot at least be doubted.

MR. ARTHUR O'LEARY'S Matinée took place on Wednesday the 5th ult., and was attended by a numerous and fashionable audience. To the disappointment of those present, Madame Rosetta O'Leary did not appear, being prevented by a severe cold from singing. Miss Banks, however, gave two songs in addition to those allotted to her, and was greatly admired. Mr. O'Leary performed Beethoven's grand Trio in D, with Messrs. Wiener and Aylward, and besides other concerted music, played some of his new compositions for the pianoforte, all of which were highly appreciated by the audience. The concert was deservedly successful.

THE Second and Third Pianoforte Recitals of Mr. Walter Macfarren in every respect sustained the high character he has always endeavoured to give to these concerts, the programmes containing the names of those composers who take the foremost rank as writers of chamber music. Amongst the most prominent pieces performed were Schumann's Trio in F (Op. 80) for pianoforte, violin, and violoncello. Mendelssohn's Variations Concertantes (Op. 17) for pianoforte and violoncello, a Trio in E by G. A. Macfarren, for pianoforte, violin, and violoncello, and Kate Thompson's Trio in D minor, for the same instruments. Mr. Macfarren also played some lighter works of his own composition, all of which were received with the utmost favour. Some of these—especially a graceful trifle, called "A Wild Rose" and a Mazurka entitled "Perdita"—are likely to become popular. Four Romances for violin and pianoforte (in which the concert-giver was ably assisted by M. Sainton) are amongst the best specimens of Mr. Macfarren's writings. Nos. 3 and 4 (a Canzonet and Idyll) are particularly pleasing; and were received with special marks of approval by the audience.

MR. HENRY REGALDI'S Evening Concert took place at the Beethoven Rooms on the 31st May, when a sacred Cantata "The Universal Hymn," the composition of the concert-giver, was produced with much success. The principal parts in this Cantata were sustained by Miss Lucia Fosbrooke, Mr. Wilby Cooper, and Mr. Chaplin Henry. During the evening Mr. Regaldi sang a song (the words and music by himself) called "The Soldier's Farewell," and also took part in a duet of his own composition "The Stylish Hour," in which he was assisted by Miss Lucia Fosbrooke. The solo vocalists (besides the concert-giver) were Mrs. Poole, Madame Laura Baxter, Mr. Wilby Cooper, and Mr. Chaplin Henry. The instrumentalists were Mr. Henry Baumer (pianoforte) and Herr Svendsen (flute). Several part-songs were also given by an efficient body of choristers, probably belonging to Mr. Leslie's choir, the members of which must no doubt have felt the utmost sympathy for Mr. Regaldi (who is well known at Mr. Leslie's concerts) as we understand that this was his first appearance since a long and very severe illness.

THE CONCERT OF MR. JOHN BALSIER CHATTERTON, which took place at Drury Lane Theatre on the 25th May, although called a "Harp Concert," contained some music quite apart from

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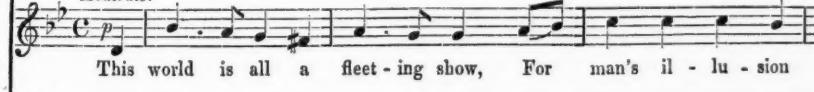
A FOUR-PART SONG.

The Words by THOMAS MOORE.

The Music by S. W. WALEY.

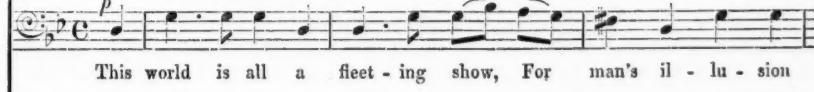
[London: NOVELLO, EWER AND CO., 87, Regent Street, 60, Dean Street, Soho, and 35, Poultry.]

Moderato.

TREBLE. 

ALTO. 

TENOR. (Treble lower.) 

BASS. 

ACCOMP. 

Moderato. p

$\text{♩} = 108.$



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giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

The musical score consists of three systems of music for voice and piano. The top system starts with a treble clef, common time, and a key signature of one sharp. The lyrics begin with "ceit - ful flow—There's no-thing true but Hea - ven! There's nothing true but Hea-ven! There's". The middle system begins with a bass clef, common time, and a key signature of one sharp. The lyrics continue with "no-thing true but Hea - ven! but Hea - ven! And false the light on". The bottom system starts with a bass clef, common time, and a key signature of one sharp. The lyrics end with "glo - ry's plume, As fad - ing hues of e - ven; And Love, and Hope, and". The score includes dynamic markings such as *cres.*, *f*, *dim.*, *p*, and *mf*.

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Beau - ty's bloom Are blos - soms ga - ther'd for the tomb—There's no - thing bright but
 Beau - ty's bloom Are blos - soms ga-ther'd for the tomb—There's no - thing bright but
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Hea - ven! There's nothing bright but Hea-ven! There's nothing bright but Hea - ven! but
 Hea - ven! There's nothing bright but Hea-ven! There's nothing bright but Hea - ven! but
 Hea - ven! There's nothing bright but Hea-ven! There's nothing bright but Hea-ven! but
 Hea - ven! There's no-thing bright but Hea-ven! There's no - thing bright but

Hea - - - ven! Poor wand'ers of a storm - y day! From
 Hea - - - ven! Poor wand'ers of a storm - y day! From
 Hea - - - ven! Poor wand'ers of a storm - y day! From
 Hea - - - ven! Poor wand'ers of a storm - y day! From

(3)

Octavo Edition, complete, in paper cover, 2s.; or each Motet singly, 1s.
MENDELSSOHN'S THREE MOTETTS FOR FEMALE VOICES, with the Latin words and an English version by JOHN OXFORD.
In Vocal Score, with an Accompaniment for the Pianoforte. London: Novello, Ewer and Co.

The musical score consists of ten staves of music for two voices. The key signature changes from B-flat major to G major. The vocal parts are labeled 'wave to wave we're dri - ven, And Fan - cy's flash and Rea - son's ray,' and 'Serve but to light the trou - bled way,— There's no-thing calm but Hea - ven! There's' followed by three repetitions of the same line. The score includes dynamic markings such as *cres.*, *f*, *dim.*, and *p*. The vocal parts are enclosed in a brace, and the piano accompaniment is shown below.

A Folio edition of this Part-Song is published by Novello and Co., price 1s.; also separate Vocal Parts, price 6d.

this instrument which was exceedingly well suited to a popular audience. It would be impossible to enumerate half the items in a long programme such as is invariably submitted to a musical audience in a theatre; but we must especially mention Mr. Chatterton's *Fantasia*, "Homage à Bellini," (played by the composer with his usual artistic feeling and brilliancy of execution), John Thomas's Duet "Scenes of Childhood" (performed by Mr. Chatterton and the composer), and Mr. Cheshire's "Grand Patriotic Duet" (in which he was joined by the composer) so thoroughly well played as to receive an enthusiastic encore. There were also several pieces effectively accompanied by a band of twenty harps. The vocalists were Miss Rose Hersee, Miss Edith Wynne, Madlle. Elena Angèle, Madame Sainton Dolby, Miss Palmer, Madame Weiss, Mr. Cummings, Mr. Weiss, and Mr. Lewis Thomas. The solo instrumentalists were Mr. W. H. Holmes (pianoforte), Mr. Lazarus (clarionet), and Mr. T. Harper (trumpet). The concert afforded the utmost satisfaction to an audience filling the theatre in every part.

MR. JOHN THOMAS, the well known harpist, gave a grand orchestral concert on Wednesday evening, the 19th ult., at St. James's Hall, when several of his own compositions were performed, amongst the most prominent of which was a Welsh Scene called "The Bride of Neath Valley." This work was originally produced at the Chester Eisteddfod last year; and was, we believe, highly successful. Its performance in London was attended with a similar result; and from its quaint character and picturesque little story, it is likely we think to become popular, especially in those musical drawing-rooms where the production of entire works is fast replacing the system of devoting a whole evening to an unmeaning selection of operatic scraps. There is some good writing in this unpretending little Cantata; and the introduction of some well known Welsh airs materially aids the local colouring of the composition. The "Altercation Scene" (quartette and chorus) and the song and chorus "Jane had Cheeks as red as Roses," were enthusiastically encored. Mr. Thomas also performed some of his newest harp compositions with his well known skill and artistic feeling, all of which were received with the utmost favour by the audience. The solo vocalists were Miss Edith Wynne, Madame Sainton Dolby, Mr. Cummings, and Mr. Lewis Thomas. M. Sainton led the orchestra, and Mr. Henry Leslie conducted.

MRS. JOHN MACFARREN'S very agreeable, interesting, and instructive "Mornings at the Pianoforte," have been resumed within the last month, at St. James's Hall, with the usual amount of success. To illustrate the character and purport of the music performed, Mr. G. A. Macfarren has written some very able and artistic "remarks," infinitely more interesting than many so-called "lectures," which are too often merely used as pegs to hang the music upon. Mrs. Macfarren has been assisted by Mr. Lazarus (clarionet); and in the vocal department by Miss Banks, Miss Robertson Henderson, Madlle. Elena Angèle, and Mr. Wilford Morgan.

MESSRS. LOUIS AND ADOLPH RIES gave a morning concert at the Hanover-square Rooms on the 29th May, at which they were assisted by Madame Ida Krüger, Madame Sainton-Dolby, and Mr. Wilford Morgan, in the vocal department; and by Mr. W. Watson (violin), Mr. W. H. Hause (viola), Herr H. Daubert (violoncello), and Mr. J. Reynolds (contra-basso). A programme almost exclusively devoted to classical music, was very ably rendered—the excellent playing of the concert-givers on the violin and pianoforte being the principal feature of the concert—and the audience appeared not only to enjoy, but to appreciate, the performance throughout. The conductors were Messrs. A. Ries and V. Pirischer.

THE NINTH AND LAST CONCERT for the season of the Islington Vocal Union was given at Myddleton Hall on the 5th ult., when a very good and varied programme was provided. The principal vocalists were Misses Rycroft, Langley, McQuire, Graham; Messrs. Nordstrom, E. Symonds, Frankland, Tremere, and Crome. Mr. James Robinson (whose unaccompanied Psalm for an eight-part choir, "Out of the depths have I cried," was performed for the first time) conducted the concert, which was on the whole extremely successful.

A CONCERT was given by Miss Lizzie Wilson at Myddleton Hall, Islington, on the 27th May, when she was assisted by Madame Harriette Lee, Miss Mary Ann Potter, Miss Alice Foale (pupil of Miss Wilson), Mr. Henry Buckland, and Mr. Leonard Walker. The solo pianists were Miss Kate Gordon, Madame Lucy Müllen, and Herr Lehmyer; and Herr Schubert (director of the Schubert Society) performed a solo on the violoncello. The programme was decided of a popular character; and, as such, met with the usual amount of approbation from a decidedly popular audience.

MR. CHARLES GARDNER gave his Annual Morning Concert at the Hanover-square Rooms, on the 27th May, when he afforded ample proof of his abilities as a pianist by performing a selection of music of varied character. Amongst the most prominent of these were Schubert's "Rondo brillant," for pianoforte and violin (in which he was ably assisted by Herr Deichman); Schumann's Duet, for two pianofortes (Op. 46), with Mr. W. G. Cusins, and two graceful compositions of his own, in all of which he displayed an excellent style, and fluency of execution. Miss Edith Wynne gave with much effect a M.S. sacred song by the concert-giver, "Teach me to pray"; and Miss Susan Galton, Madlle. Drasdi, and Mr. Wilford Morgan also contributed several vocal pieces, which were received with the utmost favour. The

solo instrumentalists were Herr Deichman (violin), and Messrs. J. Baisir Chatterton, and J. Cheshire (harp). Mr. Walter Macfarren and Herr Lehmyer were the conductors.

AN EVENING CONCERT was given on Monday, May 27th, at the Literary Institution, Aldersgate-street, for the benefit of an afflicted Welshman. The following artists kindly gave their gratuitous services:—Miss Annie Cox, Miss Ellen Tracy, Miss Mary Ann Potter; Mr. W. Thomas, Mr. Mason, and Herr Bonn pianoforte, Miss Lizzie Porter and Mr. Stevens; harp, Mr. Ellis Roberts; violin, Mr. Ellis Roberts, Jun. The concert was attended by a numerous audience, who appeared highly delighted with the evening's entertainment.

SCHUBERT SOCIETY.—The last Concert of the season took place on Thursday, the 13th ult. Nearly all the pieces performed were by English composers. The vocal members who appeared were Madame Suchet Champion, Miss Adelaide Blise, Miss Emily Marter, and Mr. Leonard Walker. The instrumentalists who appeared as soloists were M. Vivien (violin), Herr Gow (violoncello), Miss Ellen Blise, Miss Evelyn Scott, Madlle. Kinkel, Mr. Horton Allison; and M. Emile Berger, Mr. Cockburn, and Herr Schubert, as accompanists, the concert being under the direction of the latter gentleman. The Vocal practice of Members will be resumed in November, and the Orchestral practice in December next.

THE PUPILS OF WESTBOURNE PARK AND WILLESDEN COLLEGE gave a successful concert to their friends on the 17th ult., at Westbourne Hall, assisted by Miss Rose Hersee, Miss Annie Penman, Mr. C. Braide, and Mr. F. Chatterton. The conductors were Signor Masi, and Mr. Braide (in the absence of Mr. Major). Several vocal and instrumental compositions were exceedingly well rendered by the pupils; and the programme (which certainly showed no undue partiality towards the classical school) seemed to afford unqualified satisfaction to the audience.

A VERY CAPITAL CONCERT was given by Mr. Weber, the organist of the German Chapel Royal, St. James's Palace, at St. George's Hall, on Thursday morning, the 20th ult., which was fashionably and numerously attended. Various original compositions by Mr. Weber, were performed, including a sonata in G for the organ, a trio in D for the pianoforte, violin, and violoncello (admirably played by Messrs. Weber, Ries, and Daubert), a duettino for piano, and a nocturne, very correctly and pleasingly played by Miss Marie Weber, a young pianiste of great promise. Miss Florence de Courcy sang "Whither thou goest, I will go," composed by Mr. Weber in honour of the wedding of the Prince and Princess of Wales, and "The Stranger Maiden," by the same composer, was agreeably given by Miss Mehilhorn. The remaining soloists were Miss Emily Spiller, Miss Abbott, Herr Stepan (of the Grand Opera, Mannheim), and Mr. Oberthür.

A GRAND MISCELLANEOUS CONCERT was given in the Great Hall, Arundel-street, on Tuesday evening, the 4th ult. The principal vocalists were Miss Louisa Pyne, Madame Sainton-Dolby, Mr. Cummings, and Mr. Orlando Christian, together with a select glee party, consisting of Messrs. Lester, Carter, F. Walker, and Mr. Chaplin Henry; and also Miss Rose Royle, solo pianoforte. The programme was a long one, but the pieces were well chosen. Miss L. Pyne was encored in Molloy's new ballad, "Clochette," as was also Mr. Cummings in his own song, "Home-bound Sails," and Mr. Christian received a like compliment in "Hear me, gentle Maritana" (Wallace), substituting Bach's ballad, "Farewell," for an encore. Mr. Christian, who possesses a fine powerful baritone voice, sang Benedict's "Rage thou angry storm" also in the course of the evening. Mr. T. Morley was accompanist, and Mr. F. Williams director.

DURING THE PAST MONTH some very excellent performances have taken place at the organ factory of Bryceson, Brothers and Co., Brook-street, Euston-road, on the organ built by them for the new Public Hall, Penzance. Amongst the players we noticed that the young Le Jeunes have been exceedingly prominent, a programme of the highest classical music having been entirely performed by them on the 15th ult. Mr. W. T. Best, Mr. Frederick Archer, and other eminent organists have also given some very interesting recitals upon this instrument.

THE REPORT OF THE SOUTH NORWOOD MUSICAL SOCIETY, which has been forwarded to us, shows that during the past season they have performed *The Messiah*, Mendelssohn's *Athalie*, and *Hear my Prayer*; Weber's *Mass in G*, Professor Bennett's *May Queen*, and extensive selections from *Judas Maccabaeus* and *The Creation*. This is exceedingly creditable to a Society which has only just completed its second year.

A TESTIMONIAL, consisting of a purse of money, has been given to Mr. Alfred S. Penny upon his resigning the office of organist at Bishopsgate Chapel, which engagement he has held for twelve years. The presentation emanated chiefly from the Deacons and Choir of the Chapel.

FOR OBVIOUS REASONS WE CAN OFFER NO CRITICAL REMARKS UPON "The Elements of Music Systematically Explained," by Henry C. Lunn, which has been forwarded to us for review; but we may mention that two editions of the book are published, one especially for schools, and the other, called the "Rugby edition," containing an appendix expressly written for Rugby School, where it will be in future used as a text-book, by authority of the Head Master.

We perceive that the Gold Medal has been awarded to Messrs. John Broadwood and Sons, for the pianofortes sent by them to the Paris Exhibition. It must be gratifying to the proprietors of this well-known firm to feel that the verdict of the English public on the qualities of their instruments has been confirmed by a competent musical tribunal in Paris.

THE Society of Arts has just published the list of pupils who have gained prizes and certificates in its recent examinations throughout the country. The examination in music requires a knowledge of the established notation, of Harmony, and the use of figured basses. It is remarkable that out of the 52 who obtained certificates, at least 28 have, as we are informed, gained their knowledge of music, Harmony, and the established notation, from the Tonic Sol-fa method, a system which is often imagined to be strongly opposed to the commonly-received practice of musicians. In addition to the three classes of certificates, two prizes of £5 and £3 respectively are given for the greatest excellence, and both of these are taken this year by pupils of the Tonic Sol-fa method. The largest number sent up to this examination by any single institution was sent from Mr. Curwen's music class at Anderson University, Glasgow, and not one of them failed to obtain a certificate.

On Friday, the 21st ult., two exercises for the degree of Doctor in Music were performed in the Sheldonian Theatre, Oxford. The first was that of Mr. H. Hiles, Mus. Bac., of Magdalen Hall, and Manchester. This exercise consisted of six movements, and is said to have been remarkable for equal and flowing melody. The exercise of Mr. R. Sloman, Mus. Bac., of Christ Church, was afterwards performed. This work is pronounced by the local press to be exceedingly massive in style, and to abound in striking and effective passages. Dr. Sewell presided for the Vice-Chancellor; and the performances were heartily applauded.

THE programme of the forthcoming Hereford Festival has been forwarded to us; and from the nature of its contents we should predict that the performances will be even more successful than any yet given at Hereford. The vocalists engaged are Madame Lind-Goldschmidt, Madlle. Tietjens, Miss Edith Wynne, Miss Julia Elton, Madame Patey-Whytock, Mr. Sims Reeves, Mr. Montem Smith, Mr. Santley, and Mr. Weiss. Solo instrumentalists, Mr. H. Blagrove, Mr. Carrodus, Mr. H. W. Hill, and Mr. H. Holmes; organ, Mr. Done; pianoforte, Dr. Wesley; and conductor, Mr. Townshend Smith. A sacred Pastoral, called "Ruth," composed by Herr Otto Goldschmidt, will be performed for the first time; and the oratorios will be *Israel in Egypt*, *Elijah*, and the *Messiah*. An interesting feature at the evening concerts will be Handel's *Acis and Galatea*. The chorus has been considerably augmented; and a new organ will be erected by Mr. Nicholson.

TO CORRESPONDENTS.

* * Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

M. Royal.—We should recommend our correspondent to apply at the Royal Academy of Music, Tenterden Street, Hanover Square.

John Len.—The Hymn Tunes of the old composers are supposed to be common property, and, consequently, every compiler of them has felt himself at liberty to redress them with what he may consider appropriate changes. The fact of the same tune being attributed to different composers merely proves that the real authors are unknown.

Harmonia.—No rule is infringed in the passage quoted. The tune sent is somewhat common-place, but flowing, and passably well harmonized.

H. N. M.—Our correspondent had better make an application on the subject either to Signor Garcia or to Signor Schirra.

Copyist.—We are quite unable to answer our correspondent's question. Such matters do not fall within the province of a musical journal.

A Constant Reader.—The Musical Directory is published by Messrs. Rudall, Rose, and Carte, 20, Charing Cross.

An Old Subscriber.—The definition of the Plain Chant (*Canto fermo*) will be found in the opening of Mr. G. A. Macfarren's article on The Music of the English Church, in our last number.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

AIX-LA-CHAPELLE.—The 44th Musical Festival of the Lower Rhine Society, took place at Aix-la-Chapelle at Whitsuntide, lasting for three days. On the first day was performed *Orchester-Suite* by Bach, and Handel's *Judas Maccabeus*. Second day, "Symphony in C minor" by Beethoven, "Missa Solemnis" by Cherubini, Overture *Genoveze*, Schumann, Scenes from Gluck's *Orpheus*, and the *Walpurgis Night* by Mendelssohn. Third day, Overtures by Fetis, and Leonore, (No. 3) by Beethoven. Herr Wilhelm played a violin concerto by Paganini, and the solo singers gave songs by Schumann, Schubert, Mozart, Weber, and Taubert. The orchestra and chorus consisted of 600 performers, conducted by Dr. Julius Britz, from Dresden, and Herr Brenning, from Aix-la-Chapelle. The solo singers were Madame Harrers-Wippenn, Madlle. Bettelheim, Herr Nieman, and Herr Hill. With few exceptions the Festival passed off in a satisfactory manner; and the great number of musical visitors from the surrounding countries (amongst whom were Moscheles, from Leipzig, and Hiller, from Cologne), rendered the meeting one of unusual interest.

BEDFORD.—The second and last Concert for the season of the Bedford Amateur Musical Society was given on Tuesday evening, the 4th ult., at the Assembly Rooms, before a numerous audience. The programme comprised the music to *Macbeth* (which was exceedingly well given), and a varied selection of solos and part-songs, all of which were most creditably performed by the members of the Society. Mr. P. H. Diemer, R.A.M., conducted, Mr. Rose presided at the harmonium, and Miss Barker at the pianoforte. We understand that the Society, which is now in a flourishing condition, will meet again at the beginning of September.

BRECON.—A Concert in aid of the funds of the Breconshire Volunteers was given in the Town Hall on the 29th May, which was highly successful. Mr. G. Townshend Smith, of Hereford Cathedral, conducted.

BURSLEM.—On Tuesday evening, the 18th ult., the "Tonics" celebrated the close of another elementary course of teaching by a concert, in the Town Hall, which, though not very numerously attended, was one of the most enjoyable entertainments they have given for some time. They were assisted on this occasion by Mr. J. F. Cadman, the Rev. C. A. Barker, and Mr. T. Hulme. It was a treat of a novel character to hear the Sinfonias in G by Haydn, and a duet by Dr. Beriot and Wolff so tastefully and effectively executed by Mr. Cadman and Mr. Barker, and to notice the favour with which they were received. The duet, which was the more spirited composition of the two, was warmly applauded and encored. Mr. Hulme's two organ solos—an *Andante*, by Weyl, and *Postlude*, by Rinck, and a slow movement from one of Haydn's Sinfonias, were also skilfully played and well received. The vocal music was contributed by Miss Emery, Miss Pass, Mr. Wood, and Mr. Heath; a detachment of the younger members of the Advanced Choir, seated on one side of the organ; and the Elementary Class, stationed on the other side. Both choirs acquitted themselves well in their choral pieces; the singing of the elder choristers in "Cheer for these, the sons of toll," and of the younger class in the chorus to "Little Maggie Dale" meriting especial notice. The two choirs united at the close, and sang "God save the Queen" very effectively. Mr. Powell conducted, the Rev. C. A. Barker accompanied the songs and burden-songs on the pianoforte, and Mr. Hulme did similar good service with the organ for several of the choral pieces.

CHEPSTOW.—A very good Amateur Concert was given in the Welsh-street School-room, on Monday evening, the 27th of May. The programme was of a diversified character, and was heartily appreciated by the audience. The concert was under the direction of Mr. John Dixon; and Mr. Daniel Dixon presided at the pianoforte, and played two solos with much success. Amongst the most effective part-music sung, we may mention "Hall to the Chief," "Where art thou beam of light," "Hark! Apollo strikes the lyre," and "Sleep gentle lady," the execution of which was exceedingly good. Several solos were also given and received with the utmost favour. The concert was thoroughly successful, and many requests have been made to Mr. Dixon to get up a similar entertainment on a future occasion. The concert not only cleared its expenses, but there was a balance of £5 handed over to the treasurer of the building fund for enlarging the school-room, which is one of the largest rooms in the town.

DINTING VALE, GLOSSOP.—On Saturday evening the 25th May, a concert was given after the annual tea-party, in connection with the Library and Reading Rooms, Dinting Mills, by several members of the Oldham Glee and Madrigal Society. Miss Booth was loudly encored in the song "Janet's Choice." Mr. Clifton gave Weis's "We were Boys together" in a very spirited manner, and Misses Johnson and Booth sang Glover's duet "I heard a voice." A trio by Novello "Just like love," was also effectively rendered by Miss Booth, Messrs. Bailey and Clifton. The rest of the concert was made up of duets, part-songs, &c., and the performance gave great satisfaction to a very numerous audience.

DURHAM.—On Tuesday evening the 4th ult., the Durham Church Institute gave a concert in the Town Hall before a

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fashionable audience. The artists engaged were Messrs. Whitehead, Brown, Grice, and Walker of the cathedral choir, and assisted by the Rev. E. Greatorex, W. H. Robertson, and members of the Church Institute, Philharmonic, and University Musical Societies. Conductor, Rev. J. B. Dykes, Mus. Doc., Pianist, Mr. Orwin. The concert was a decided success, many of the pieces being encored.

DISS.—A Festival of the Church Choirs of the neighbourhood was celebrated in St. Mary's Church on Wednesday the 5th ult. The following was the order of the service:—Hymn 23—Old 81st. Prayers and responses as in Mercer's book. Psalms as in Mercer's Psalter for the day—xxvii, *Spoth*, double; xxviii, *Blow*, single; xxix, *Dury*, double. Canticles—Magnificat, 7th tone, 3rd ending; Nunc dimittis, 3rd tone, 1st ending. Anthem—“Thine O Lord, is the greatness,” Kent. (1 Chron. xxix, 11.) Hymn before Sermon, No. 123, *Bishop*. Hymn after Sermon, No. 46, *Corde Natus*. The choristers in attendance numbered about 240. The singing and chanting were executed in good style, and evinced a marked improvement since the last festival. Mr. A. Hemstock, organist of Diss Church, presided most efficiently at the organ.

FAREHAM, HANTS.—An evening Concert was given by Mr. A. Landergan (organist of Holy Trinity Church, Portsea), at the Institution Hall, on Tuesday, the 4th ult. The programme contained a varied selection from the works of Beethoven, Mozart, Weber, Mendelssohn, Dussek, Hummel, &c. &c. Vocalists, the Misses Foote (of Bath), and Mr. Henry Taylor, of Salisbury Cathedral. A local paper states that the singing of the Misses Foote and Mr. Taylor was all that could be desired, and that Mr. Landergan performed with much effect on the piano-forte Beethoven's sonata, op. 26, Dussek's sonata in C minor, op. 35, and Mozart's fantasia in C minor, op. 11. The audience was select, and thoroughly appreciated the entire concert.

GILDERSOME, NEAR LEEDS.—On 27th May, a grand performance of sacred music was given in the Baptist Chapel. The programme consisted of selections from Haydn's *Oratorio The Creation* and Handel's *Messiah*. The band and chorus numbered about 57 performers. The orchestra was led by Mr. Mathew Arnold, of Harrogate. The principal vocal performers were Mrs. Firth, Miss Arnold, Miss Smith, Messrs. Fothergill, Foster, and Mr. Bell, of the Festival Society, Bradford. The air “On mighty pens” was rendered exceedingly well by Mrs. Firth; and fully merited the applause it received. “Rolling in foaming billows” was also given with much effect by Mr. Bell; and the rest of the solos, by the principal singers were very creditably performed. The choruses went moderately well, considering that some had not even had the benefit of a single rehearsal. Mr. Willans presided at the Harmonium, and Mr. Naylor conducted.

GEORGETOWN, DEMERARA.—At the opening of St. Philip's Church, one of the grandest ecclesiastical edifices in the Colony, music formed a most important feature. On the arrival of his Lordship the Bishop at the west entrance of the church, he was met by the clergy and choir, all of whom were in surplices; the doors were then thrown open, and the procession slowly passed through the middle aisle, chanting the 68th Psalm, to the 8th Gregorian tone. At the morning service Helmore's plain song was used; and the Psalms were Gregorian. The “Te Deum” and “Jubilate” were by Goss; and the Anthem was by the same composer. The Litany was sung by the Rev. W. G. S. Austin; and after the Litany the hymn, “Veni Creator,” by Palestina, was used as an Introit. The Communion service, by Best, was exceedingly impressive. At the conclusion of the sermon Offertory Sentences were sung as Anthems, during which the Offertory collections were taken up, and amounted, we are happy to state, to a very large sum.

HENLEY-ON-THAMES.—The fifth annual festival of the Reading and Henley Church Choral Association was held at the Parish Church of the latter place on Wednesday, the 5th ult., and notwithstanding the unfavourable weather, there was a very numerous attendance. The following choirs were present and took part in the service—namely, St. Mary's, Reading; St. Lawrence, Reading; All Saints, Reading; Christ Church, Whitley; Mortimer; Theale; Swallowfield; Wargrave; Arborfield; Harpenden, Caversham; Sonning; Kidmore End; Goring Heath, and Henley. Mr. Pearson, of Henley, presided at the organ, and Mr. Strickland, of St. Mary's, Reading, conducted. The music was very effectively given, more especially the anthem, by Sir F. A. G. Ouseley, Bart., “Sing, O Daughter of Zion.” Immediately after the service, the choirs, in procession, each headed by a banner, repaired to St. Mary's Hall, where luncheon was supplied by Miss Eyres, of the Catherine Wheel Hotel. At the evening service, the Rev. S. Sturges, vicar of Wargrave, read the First Lesson, and Rev. J. W. Cobb, incumbent of Kidmore End, the Second; the choral portion, as in the morning, was excellently given. Collections were made after each service, and were liberally contributed to.

HEREFORD.—An Amateur Concert was given in the Shire Hall, on the 2nd ult., in aid of the funds of the Herefordshire Rifle Volunteers. The performers were Mrs. Blaxdon, Miss Huntingford, Miss Phillips, Rev. J. Goss, Rev. W. D. V. Duncombe, and J. Lambe, Esq. vocalists. The Earl of Mar, Sir F. A. Gore Ouseley, Rev. J. Capel Hanbury, —Squire, Esq., instrumentalists. The attendance was large; and the audience testified their gratification by several enthusiastic encores. Mr. Townshend Smith, of Hereford Cathedral, conducted.—The special Midsummer meeting of the Choral Society took place in the College Hall, on the 17th ult., when

there was a very large and fashionable attendance. The whole of the pieces in the programme were rendered with that taste and ability which have hitherto characterized the performances at these concerts; and therefore, without dwelling upon each item, we may mention that the bass song, “To Althea,” by the Rev. W. D. V. Duncombe, and the song, “Rock me to Sleep,” by Miss Ellen Broad, were exceedingly well sung, and were greeted with much applause. The concert was one of the most successful the Society has hitherto given. It is almost needless to add that Mr. Townshend Smith conducted with his usual ability.

KIDDERMINSTER.—The Sixth Annual Festival of the Kidderminster district of the Church Choral Association for the Archdeaconry of Worcester, was held on the 4th ult., at the Parish Church of Kidderminster. The attendance of choirs was larger than being four more present than at any previous festival. The morning service commenced at eleven o'clock, before a large congregation. The *pieces and responses* used were Tallis's, the *Venite* being sung to Crotch in A, from the Anglican Chant-book. The Psalms were chanted to 72 and 20 (Crotch and Turle) of the Cathedral Chant-book, the *Te Deum* to 56 and 59 (Ayrton and Felton) of the Anglican Chant-book, and the *Jubilate* to 120 (Turle) of the same book. The Hymns used were the first three in the programme of the Association, Gospal (Handel), Sudeley (Stainer), and “Jesus lives” (Gauntlett). The singing throughout was highly creditable; and proved beyond doubt that much praise must have been bestowed upon the choirs by the organising master, Mr. Fitzgerald, organist of St. Mary's and St. George's, ably presided at the organ, and played two extemporeous voluntaries. At the evening service Dr. Stainer's new Anthem, “Sing a Song of Praise,” was most effectively given; and the chanting was even better than that in the morning. The various choirs of the district have made the most remarkable progress since the appointment of Mr. Fitzgerald as organising master.

LEEDS.—A Performance on the Grand Organ was given at the Town Hall by Dr. Spark, on the 4th ult., the programme of which was exceedingly interesting. A “Grand Solemn March,” the composition of that accomplished writer for the instrument, Mr. Henry Smart, was one of the most noticeable features in the selection. By a programme forwarded to us, we perceive that Saturday evening the 15th ult. was entirely devoted to a performance of selections from the vocal and instrumental works of Mr. Henry Smart. The principal vocalists were Miss Helena Walker, Miss Newell, Miss Nalton, Mr. W. C. Bell, and the Town Hall Choir. Conductor and organist, Dr. Spark.

MILTON ABBOTT.—The annual meeting of the Associated Choirs of the Deaneries of Tavistock and Tamerton was held on Wednesday the 19th ult., and was in all respects most successful. The Psalms for the 19th day: three in number, including the Venite, were chanted with much power and regularity; and the Te Deum was sung very steadily to double chants, the first 15 verses to Langdon in F, and the remainder to Morley in D minor, the effect of the change being very pleasing. The anthem in the morning was “I will lift up mine eyes”—J. Clark Whitfield; and that in the evening “O Praise the Lord,” Goss. The hymn in the morning was No. 115 “Hymns Ancient and Modern”; the tune being one of Redhead's. The hymns in the evening were Nos. 164 and 238 of the same collection; the tunes being respectively one by the Rev. H. L. Jenner, and the other a chorale of German origin harmonized by W. H. Monk. Mr. J. F. Thynne of Tavistock most ably officiated as organist; his voluntaries before and after the services being especially admired.

NORTH CRAVEN.—The Choir Union of this rural Deanery held its fourth annual Festival, on Wednesday, the 19th ult., at Gargrave. Eight Choirs were present, numbering nearly 100 voices, under the direction of Mr. Gott, the training master of the Association. There were two full choral services. Monk and Ouseley's pointing of the Psalter was adopted; and Anglican Chants were used throughout, with the exception of the evening Canticles, which were sung to a kind of free Gregorian Chant. Morning Anthem, “O clap your hands,” by Dr. Steggall; evening Anthem, by Hatton, “Like a father pieth.” Mr. Watson presided at the organ, playing the accompaniments with much taste. The singing of the united choirs was uniformly good, and showed a marked improvement upon that of former festivals.

OXFORD.—On the 1st ult., Mr. W. A. Barrett, of St. Paul's Cathedral Choir, late Commoner of St. Mary's Hall and Clerk of Magdalen College, Oxford, was presented, on the occasion of his leaving Oxford and as a mark of personal regard and appreciation of his attainments, with a handsome Testimonial, accompanied by a parchment sheet inscribed with a list of the subscribers. The Testimonial Committee included the names of The Right Hon. the Earl of Mar, besides several clergymen and members of the Universities of Oxford and Cambridge.

OYSTERMOUTH.—On Thursday the 6th ult., the opening of a large and commodious school-room, at the Mumbles, for educational, religious, and public purposes, was celebrated by a full choral service and concert. The service was given at All Saint's Church, Oystermouth, by the Grammar School choir, assisted by the members of St. Mary's choir, and other gentlemen amateurs. Notwithstanding the extremely crowded state of the chancel, (the choir numbers upwards of sixty voices) the service was well got through. Prayers were intoned by Rev. C. T. Heartley, M. A., Cantab. The services were Arnold in A—and the anthem selected for the occasion was by Clarke Whitfield, “In Jewry is God known.”

The service concluded with the singing of No. 170, from Hymns Ancient and Modern, during which the offertory was collected, Mr. W. G. Clutterbuck—organist of the Grammar School—presided at the harmonium, and with his usual ability, made the best of a bad instrument; an organ would have added much to the effect and solemnity of the service; but despite this want, the singers sustained the reputation they have earned by their weekly services in Swansea—the very efficient manner in which they conducted themselves on this occasion reflecting the highest possible credit on the Rev. Mr. Heartley.

RYDE, ISLE OF WIGHT.—The Ryde Choral Society's last concert of the season took place at the Victoria Hall, on the 28th May. A selection from Weber's opera *Der Freischütz* was given as the first part, and the second part was miscellaneous. Solo vocalists, Mrs. Conduit, Miss Colenot, Miss Fowles, and Mrs. Curtis, Messrs. Moberly, Pacta, Stone, Gabell, and Day. Instrumentalists: Mr. Fletcher, violin, and Mr. Trekkell, pianoforte. The orchestra was led by Mr. Fletcher, and Mr. Lahee ably accompanied the few pieces requiring a pianoforte. The success of this Society, (formed about one year ago), is mainly owing to the musical knowledge and exertions of its esteemed and clever conductor, Mr. Conduit.

SHIFFNAL.—The Philharmonic Society gave its first concert on Tuesday evening the 18th ult., in the National School-room, to a select and numerous audience. The performance consisted of the first and second parts of the *Messiah*. The choruses were given with commendable spirit and precision; and the solos (which were most ably rendered) were entrusted to Mrs. Fowler and Miss Whitfield (sopranis), Messrs. Beestlestone (alto), Hall, and Crowther (tenor), Fowler, Wakelam, and Eabry (bass). The entire performance reflected the utmost credit upon the members and their efficient conductor Mr. A. Simms.

SHERBORNE, DORSET.—On Tuesday, the 4th ult., morning and evening performances of Handel's *Judas Maccabeus* were given by the members of the Philharmonic Society, under the direction of their talented conductor, Mr. Edward Herbert, M.B. (Oxon), organist of the Abbey Church. The solos were effectively rendered by Miss Bailey (from the Royal Academy, London) soprano; Miss Thorne, (Chichester), contralto; Mr. Gay (Bristol), tenor; and Mr. Drayton (Wells), bass; and the choruses throughout were sung with the utmost spirit and precision. The efforts of this Society to advance the standard of musical taste are deserving of much better support than has been hitherto accorded by the town and neighbourhood, the attendance at each performance numbering not more than 200 persons.

SEEPEN.—The decease of Mr. Godding, which took place on the 3rd ult., is mentioned by the *Newbury Weekly News* in terms of sincere regret. Not only as organist of the Parish Church, the duties of which office he fulfilled for a period of 44 years, but as a musician whose abilities have given him more than a local reputation, his loss will be severely felt. Members of the Newbury Choral Society will remember his excellent bass voice: and he was also honourably known as the editor of a tune-book called the "Parochial Psalmist."

SUNDERLAND.—On Monday, the 27th May, a concert was given in the Lecture Hall of the Working Men's Club by the singing class of that Institute. The programme, which consisted of some of Bishop's finest glees, interspersed with songs, duets, &c., was creditably gone through, and well received by a large and appreciative audience. The class had the assistance of several good instrumentalists, which greatly added to the effect of the glee. The band also performed Haydn's "Surprise Symphony" which was warmly applauded. Mr. John Cameron conducted the glee, and Mr. Crawford presided at the pianoforte.

SWANSEA.—On Thursday evening the 13th ult., a rehearsal of Church music and psalmody was given at the Swansea Grammar School, to enable the parents and guardians of the boys and the public generally—who, by an edict of the local parochial clergy, are entirely excluded from being present at the usual Sunday services—to judge for themselves as to the manner in which the musical portion of the services is conducted. Major Francis occupied the chair and explained the object of the meeting, stating that it was neither for a religious service nor yet a concert, but for a public rehearsal of the usual weekly practice. All the pieces sung during the evening were rendered in an easy, pleasing, and most efficient manner, reflecting the highest possible credit upon the Head Master and clearly proving the evident care and pains taken by him in training the choir. At the close of the meeting a cordial vote of thanks to the Rev. C. T. Heartley for his kindness in affording so rich a treat to the large audience present was proposed by the Rev. E. G. Williams, and carried by acclamation.

WARWICK.—Mr. T. E. Cooke's annual concert took place on the 23rd May, at the Corn Exchange, and was in every respect highly successful. The vocalists engaged were Madlle. Liebbart, Mr. Montem Smith, and a quartett party, consisting of Mr. Neale, Mr. Bickley, Mr. Gutteridge, and Mr. Glydon; the instrumentalists being Mr. Viotto Collins, violin, and Mr. T. E. Cooke, who presided at the pianoforte. The programme was exceedingly varied, and decidedly of a popular character. Madlle. Liebbart and Mr. Montem Smith were eminently successful in the vocal music; and Mr. Viotto Collins in his violin solos elicited the most enthusiastic applause. Mr. T. E. Cooke officiated most ably

as accompanist; and we must congratulate him upon the complete success of his exertions.

WESTERHAM.—Under the able conductorship of Mr. Kinke, organist of St. Paul's, Knightsbridge, the "Westham Amateur Choral Association" has been gradually gaining in strength, concerts having already been given in two successive years with the utmost success. This season the Society has come forward with renewed vigour, giving a morning and evening performance at the Public Hall, in aid of the fund for the erection of a new organ in the parish church. The programmes of both concerts were well chosen; and every piece was received with the utmost favour. Several amateurs from the most influential families in the neighbourhood took part in the performance; and in the selection from *Elijah*, the Lady Harriet Warde, the Misses Warde, and the Rev. F. Webber were entitled to the highest commendation. The second part was miscellaneous; and a good selection of part-songs, madrigals, and solos enabled several amateurs to prove not only that they had good voices, but that they had been trained in a good school of vocalization. The Misses Warde presided most efficiently at the pianoforte, and Mr. Kinke at the harmonium.

WINCHESTER.—A Performance of Dr. Arnold's Oratorio *Ahab*, was given in St. John's Room on the 16th ult. The principal vocalists were Miss Huntingford (amateur), Miss Wolfe, Mr. P. Cross, and Mr. Cummings. This Oratorio was favourably received in London, when produced by the "National Choral Society" in 1864. It is extremely well written, and deserves to be more generally known. The performance on the present occasion was thoroughly satisfactory; and the work was highly appreciated by a numerous and distinguished audience. Several of the pieces were *encored*, a mark of approval which was awarded with especial enthusiasm to the duet between Miss Huntingford and Mr. Cummings "The souls of the righteous." Dr. Arnold conducted.

WORCESTER.—A very good performance of Handel's *Alexander's Feast* was given at the Music Hall, on the 13th ult. The principal vocalists were Miss Robertine Henderson, Miss Pullen, Mr. John Hunt (of Gloucester Cathedral), and Mr. Millward (of Worcester Cathedral). Miss Henderson was extremely successful in all her solos, especially in the song "With ravished ears;" and Miss Pullen also deserves favourable mention for her singing in the duet, "Let's imitate her notes above." In the bass solo Mr. Millward won great applause, and received an enthusiastic encore for his spirited rendering of "Revenge, revenge, Timotheus cries." The choruses on the whole were satisfactory; but the voices are scarcely well balanced in numbers. The most effective were "Happy pair," "The listening crowd," "Bacchus ever fair," and "The many rend the skies." Mr. Quarterman presided at the pianoforte, and Mr. Done conducted.

WORKINGTON.—On Wednesday evening, the 29th May, the members of the Philharmonic Association gave their second concert in the Assembly Room. The attendance was large, and comprised nearly all the influential members of the town and neighbourhood, and, judging from the applause, and the number of encores, the choruses, quartets, and solos, were fully appreciated. The pianoforte playing of Miss Ada Bowman and Miss Thorne was also much admired. The conductor, Mr. Oliver, organist of St. John's, is deserving of the highest praise for the great success of the concert.

THE Dean and Chapter of Windsor have elected the Rev. William Henry Bliss, B.A., and Mrs. Bac., Assistant Master in the King's School, Sherborne, to a Minor Canonry in the Royal Free Chapel of St. George, Windsor.

Mr. John Wilson, Choirmaster, after nine years' engagement at South Lambeth Chapel, has been appointed to St. Katherine Cree Church, Leadenhall Street, City.

ORGAN APPOINTMENTS.—Mr. T. H. J. Petherick, to the Parish Church of Wymering, Hants.—Mr. Stephen S. Stratton, of St. Barnabas', Birmingham to Edgbaston Parish Church.—Mr. B. Agutter, of S. Augustine's, Hereford Square, and S. Michael's, S. Alban's, to Ss. Peter and Paul, Streatham, London, S.

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